



05

C H A R L E S E D E

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IMAGES

**Fragment of a Mesopotamian cuneiform
barrel-cylinder for Nebuchadnezzar II
Neo-Babylonian, c.605-562 BC
Sun-baked clay
Dimensions: 13.9 x 9.2cm**



Egyptian statuette of a striding official
Middle Kingdom, 11th-early 12th Dynasty
c.2055-1911 BC
Wood
Height: 18cm





Egyptian amulet of Thoth holding an udjat-eye
Late Dynastic Period, Saite Period
26th Dynasty, c.664-525 BC
Faience
Height: 5cm



Egyptian cat
Late Dynastic Period, Saite Period
26th Dynasty, c.664-525 BC
Bronze
Height: 11.7cm, height including tang: 13.6cm





**Egyptian theophorous figure, holding
a seated statuette of Imhotep
Late Dynastic Period, 27th-30th Dynasty
c.525-343 BC
Steatite
Height: 9.4cm**







Greek black-figure amphora
with Herakles and Geryon
Athens, c.500 BC,
attributed to the Leagros Group
Terracotta
Height: 26.7cm



Greek black glaze kylix,
Athens, c.450-400 BC
Terracotta
Height: 4.2cm,
width between handles: 19.3cm





Greek red-figure miniature lekythos
Athens, c.400 BC
Terracotta
Height: 9.5cm



Greek red-figure amphora
Apulia, c.330-320 BC,
attributed to the Ganymede Painter (Trendall)
Terracotta
Height: 81.5cm





Greek handle from a large hydria
c.450-420 BC
Bronze
Dimensions: 13 x 11.4cm





Iberian votive figure of a priestess
c.5th-4th century BC
Bronze
Height: 7.5cm





Central Italian stamnos
Probably Faliscan, Capena
c.630-600 BC
Buccheroide impasto
Height: 34cm

Large Etruscan votive phallus
Italy, 5th-4th century BC
Terracotta
Dimensions: 22 x 22.5 x 16.4cm



Italo-Etruscan head of a goddess
c.300-250 BC
Polychrome terracotta
Height: 18cm





Roman gaming counters
c.1st century AD
Bone
Various diameters: 2.7-3.8cm



Hellenistic statuette
of a grotesque figure
c.3rd-2nd century BC
Bronze
Height: 11.9cm





Roman pendant in the
form of a legged phallus
1st-2nd century AD
Bronze
Height: 6.1cm



Roman figurine of Silenus
c.2nd century AD
Bronze and lead
Height: 6.3cm



Roman sculptural dagger hilt showing
Achilles and the vanquished Hector
Gaul, c.1st-2nd century AD
Bronze inlaid with copper and silver
Height: 12cm





Roman statuette of Jupiter
c.1st-2nd century AD
Gilt bronze
Height: 17.8cm



Roman oil lamp in the
form of a sleeping hound,
c.1st century AD
Bronze
Length: 9.9cm



Roman cornice fragment,
1st-2nd century AD
Marble
Dimensions: 25 x 64 x 24.5cm





Roman memorial tablet
Cyprus, c.1st-2nd century AD
Marble
Dimensions: 16.2 x 24.6cm

Roman life-size
torso of a youth
c.2nd century AD
Marble
Height: 97cm







Fragments from a Roman Nereid sarcophagus
c.190-200 AD
Marble
Eleven fragments, the largest: 35 x 90 x 9cm



Roman cinerarium
c.2nd-3rd century AD
Marble
Dimensions: 49.2 x 35.1 x 29cm



Roman mosaic with geometric pelta pattern
England, Hampshire, c.360 AD
Stone and terracotta tesserae
Maximum height: 125cm, total length: 442cm





British spear head
Bronze Age, c.1200-900 BC
Bronze
Height: 21cm



Fragment from a Roman cameo vessel
c.mid 1st century AD
Glass
Dimensions: 3.7 x 6cm



Roman patella cup
Early 1st century AD
Glass
Height: 4.3cm, diameter: 7.7cm



Pair of Greek ibex-headed earrings
c.4th-3rd century BC
Gold
Maximum drop: 3.8cm



Fragment of a Mesopotamian cuneiform barrel-cylinder for Nebuchadnezzar II
Neo-Babylonian, c.605-562 BC
Sun-baked clay
Dimensions: 13.9 x 9.2cm

Provenance

Harold James Strickland Taylor (1922-2016), UK; acquired in Iraq, 1953-57

Comparanda

Compare an example in the British Museum, number 91142

Description

The barrel cylinder fragment retains fifteen lines of a royal inscription for Nebuchadnezzar II of Babylon. The text translates as: [...] May I reach the prime of (my) life (and) attain very old age inside it. May I receive inside it the substantial tribute of kings of the (four) quarters (of the world and) all of the people. From the horizon to the zenith, wherever the sun rises, may I not have (any) enemies nor acquire (any) troublemaker(s). Inside it, may my descendants rule over the black-headed (people) forever.” - dating and translation by Renee Kovac. Fragment from a larger seal, with a 2cm crack running from the lower right edge, the surface and edges otherwise stable.

Cylinders like this were created to be buried, with their inscriptions intended mainly for the gods. At the same time, their makers hoped that future kings would uncover them during their own restoration work, ensuring that the original builder’s name lived on.

Harold James Strickland Taylor (1922–2016) was an enthusiastic amateur archaeologist whose early career began far from the field. He served as a Spitfire pilot with No. 16 Squadron, RAF, and in 1944 was forced to bail out over Holland. After evading the enemy for five days, he was eventually captured and interrogated by German forces. His wartime experiences are recounted in *One Flight Too Many* (1991), a copy of which is held by the Imperial War Museum.

Following the war, ‘Jimmy’ Taylor read history at Trinity College, Cambridge (1946-49) and subsequently trained

as a teacher. In 1953 he took up a post with the Iraqi government as an English teacher, later becoming Head of English at the Primary Teachers Training College. During his time in Iraq (1953-57), he used extended vacation periods to explore the country’s archaeological sites. His travels took him to Nineveh, Mosul, Khorsabad, Tepe Gawra, Nimrud, and Assur, which he documented in engaging written accounts accompanied by charming illustrations. It was during this period that his collection was assembled.



Egyptian statuette of a striding official
Middle Kingdom, 11th-early 12th Dynasty,
c.2055-1911 BC
Wood
Height: 18cm

Provenance

Isaac Newton Phelps Stokes (1867-1944), New York, USA;
acquired prior to 18th November 1926
The Brummer Gallery, New York, USA; on consignment
from the above 18th November 1926, inventory no.X354,
then acquired from the above, 29th April 1943, inventory
no.N5459
Sotheby’s, London, UK, *The Ernest Brummer Collection*,
16th-17th November 1964, lot 111
Michael Cane, Esq., UK
The Property of Michael Cane, Esq.; Sotheby’s, London, UK,
Antiquities, 12th-13th July 1976, lot 421B
Private collection, Europe, 1976-2012
Private collection; acquired 2016

Published

Sotheby’s, London, UK, *The Ernest Brummer Collection*,
16th-17th November 1964, lot 111
The Property of Michael Cane, Esq.; *Antiquities*, Sotheby’s,
London, UK, 12-13 July 1976, lot 421B
J. Malek, et al., *Topographical Bibliography of Ancient Egyptian*
Hieroglyphic Texts, Statues, Reliefs and Paintings, vol. 8, part
1, (Oxford, 1999), p.362, no.801-423-190
Oliver Forge & Brendan Lynch, *Fragments: From the Tiber*
to the Ganges (London, 2015), no.12

Comparanda

For the figure of Hapidjefai see E. Delange, *Musée du Louvre. Catalogue des statues égyptiennes du Moyen Empire, 2060-1560 avant J.C.* (Paris, 1987), pp.76-7, no.E 26915
For the figure of Merer see Metropolitan Museum of Art, New York, USA, object number 10.176.57–60

Description

This torso is deeply evocative in its fragmentary form. It is comprised of the head, body, and upper thighs of a male figure wearing a cross-over kilt. The left side of the face is lost, but the surviving right eye and eyebrow with fine cosmetic line are carved with remarkable precision, as is the echeloned wig which retains its black pigment. The slender,

athletic torso is skilfully modelled, with naturalistic rendering of the neck, clavicle, and pectoral muscles, complete with inlaid nipples. The figure originally stood in a striding pose, the left leg advanced, conveying purposeful movement. Intriguingly the carving of the back uses the natural grain of the wood to indicate the shoulder blades. Remnants of the original white gypsum plaster decoration remain visible on the kilt. Rectangular dowels at the shoulders indicate where separate arms were once attached, though now lost. The bottom of the legs show traces of ancient fire damage, possibly accounting for their absence. Hairline cracks following the grain of the wood run from the top of the head, down the chest and into the kilt, with a wider crack run through part of the kilt to the break. Similar hairline cracks run down the back. The gesso cracked, with some modern losses, now stabilised. An old white collection label numbered ‘X354’ in black ink on the underside. To the back side of the sculpture the letters ‘LBO’ inscribed in black ink on the skirt. An old white circular collection label with ‘COLL ERNEST BRUMMER’ printed in black and numbered ‘6Q6WN[?]’ in blue ink, to the back of the proper right leg.

Ancient Egyptian artisans were exceptional woodworkers, despite Egypt’s lack of native hardwood. Materials like cedar and ebony had to be imported from places such as Syria and Lebanon, requiring major economic investment. To minimise waste, craftsmen developed advanced joinery techniques, clearly seen in this figure, and produced works that were both functional and beautifully made. This statue dates to the Middle Kingdom, a period of reunification and artistic renewal widely seen by later Egyptians as a cultural high point.

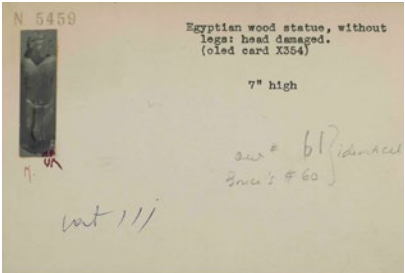
Originally, the statue likely held a sceptre in the right hand and a staff in the left; symbols of status and authority. In Egyptian hieroglyphs, the staff often represented words like “official” or “nobleman.” High-ranking figures, such as viziers, typically carried the sekhem sceptre, a symbol of power, so it is most likely that the present figure carried such an object.

The white kilt echoes Old Kingdom fashions associated with elite status, and its sash may once have been painted with hieroglyphs naming the figure or quoting funerary scripture like the Coffin Texts, which aimed to ensure a safe journey into the afterlife.

Similar wooden statues have been found in Assiut (ancient Lycopolis), a major centre in Upper Egypt. Notable examples include figures of Merer, a Scribe of Divine Offerings, now at the Metropolitan Museum, and Hapidjefai, a provincial governor, housed in the Louvre. These parallels suggest that this figure may also represent a high official, perhaps a scribe, governor, or royal administrator.

Ernest Brummer, born in 1891 in Sombor (then part of Austro-Hungary), began his studies in music at the Jesuit Academy in Budapest. He later shifted to art history and archaeology in Paris, studying at the Sorbonne and the École du Louvre under Salomon Reinach. He founded Brummer Gallery in Paris 1909, which later moved to New York and closed in 1949.

Much of his collection went to the Metropolitan Museum of Art in 1947, but this piece remained in Ernest’s private collection until his death in 1964, at which point it was sold through Sotheby’s in a dedicated sale. According to Brummer Gallery records, it was consigned in 1926 by “Mr. Stokes”.



Brummer object card, 1943



Egyptian amulet of Thoth holding an udjat-eye
Late Dynastic Period, Saite Period, 26th Dynasty,
c.664-525 BC
Faience
Height: 5cm

Provenance

Mrs Mary Pearman (1909-1999), UK; acquired in Alexandria, Egypt, 1936-1944, whilst stationed there with her husband Bonhams, London, UK, *Antiquities*, 6th October 2010, lot 416 Private collection, Rotterdam, the Netherlands; acquired from the UK art market, February 2012

Published

Bonhams, London, UK, *Antiquities*, 6th October 2010, lot 416

Comparanda

For the form in green glaze compare W.M. Flinders Petrie, *Amulets* (London, 1994), no.206.k, p.43, plate XXXVII

Description

Faience amulet of Thoth, the god of writing, accounting and knowledge, represented as a baboon. He is naturalistically rendered in the round, squatting on his hind legs with his tail tucked beneath him. He holds an Udjat eye in his hands, with his proper right arm poised above it, his left supporting it below. His thick furry cape shown as a series of overlapping diamond-shaped lappets, the fur of his lower body depicted in a series of short, incised dashes. The left hand broken away and missing, a chip to the right front of the base and several smaller chips to the proper right side, the suspension loop to the back broken away, otherwise intact.

Amulets showing Thoth in his baboon form usually depict him wearing an Udjat eye pendant on his chest, but this piece takes the more unusual form wherein the baboon is holding the eye in his paws. In this guise, Thoth is especially linked to his role as the inventor of writing and the divine scribe. Thoth was connected with both the sun and the moon, traditionally seen as the two “eyes” of the celestial god Horus. The left eye represents the moon, while the right Udjat eye corresponds to the sun.

Hematite (iron oxide) was used to produce reddish-brown tones in faience, while copper was added to create blue and green colours.



Egyptian statuette of a cat
Late Dynastic Period, Saite Period, 26th Dynasty,
c.664-525 BC
Bronze
Height: 11.7cm, height including tang: 13.6cm

Provenance

Sotheby’s, London, UK, *Antiquities, Primitive Art, Islamic, Indian, Tibetan, Nepalese and South-East Asian Art*, 3rd-4th July 1978, lot 158
Sotheby’s, London, UK, *Antiquities*, 10th December 1996, lot 54
Charles Ede Ltd, London, UK; acquired from the above Margaret Janet Bourne, Surrey, UK; acquired 1996

Published

Sotheby’s, London, UK, *Antiquities, Primitive Art, Islamic, Indian, Tibetan, Nepalese and South-East Asian Art*, 3rd-4th July 1978, lot 158
Sotheby’s, London, UK, *Antiquities*, 10th December 1996, lot 54

Comparanda

Compare Mogens Jørgensen, *Catalogue Egypt V: Egyptian Bronzes*, Ny Carlsberg Glyptotek (Copenhagen, 2009), p.211, fig.72.3

Description

Hollow cast sculpture of a seated cat, its tail curling round to the right, its upright forelegs holding its chest high, creating an elegant profile. The cat holds its head with a refined dignity, gazing straight ahead, its ears pricked. Intact, small crack at base of tail, the surface with a mottled red and green patina. The perforated earring holes filled in.

The statuette is a manifestation of the goddess Bastet. Typically portrayed as either a cat-headed woman or as a feline, Bastet held her principal cult centre at Bubastis in the Nile Delta. Revered as a mother goddess, Bastet served as a benevolent counterpart to the more aggressive lion deity, Sekhmet. Likely originating from a temple, this bronze figure would have been dedicated by the donor seeking to establish communication with the gods.



Egyptian theophorous figure, holding a seated statuette of Imhotep
Late Dynastic Period, 27th-30th Dynasty, c.525-343 BC
Steatite
Height: 9.4cm

Provenance

Ernest Brummer (1891-1964), Paris, France
Sotheby’s, London, UK, *The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities and Works of Art* 16th-17th November 1964
Koller, Zurich, Switzerland, 16th-19th October 1979
Resandro Collection, Europe; acquired at the above sale, inventory number R-414 (HP 6)

Exhibited

Staatliche Sammlung Ägyptischer Kunst, Munich, Germany, ‘Entdeckungen, Ägyptische Kunst in Süddeutschland’, 30th August-6th October 1985
Ägyptisches Museum und Papyrussammlung, Berlin, Germany; Staatliche Museen zu Berlin, Germany; Staatliche Sammlung Ägyptischer Kunst München, Munich, Germany; Museum für Kunst und Gewerbe Hamburg, Hamburg, Germany, ‘Gott und Götter im Alten Ägypten’, 1992-1993

Published

Sotheby’s, London, UK, *The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities and Works of Art*, 16th-17th November 1964, lot 93
D. Wildung, *Münchner Ägyptologische Studien 36, Imhotep und Amenhotep: Gottwerdung im alten Ägypten*, (Berlin, Munich, 1977), p.40, no.18, pl.4
Spink & Son and Galerie Koller, Grand Hotel Dolder, Zurich, Switzerland, *The Ernest Brummer Collection, Vol.II*, 16th-19th October 1979, lot 522
S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland* (Munich, 1985), p.125, p.128, no.107
S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten* (Mainz am Rhein, 1992), pp.188-189, no.122
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection* (Munich, 2012), p.145, no.R-414

Comparanda

Compare two examples of theophorous statues in the British Museum, London, acc. nos. EA 55254 and 41560

Description

Statuette of a standing figure bearing an enthroned Imhotep. The main figure holds the seated deity in front of his torso with both hands. He wears a bag wig tucked behind his ears, his arms and chest bare, an animal pelt draped over his proper left shoulder and tucked into the tubular garment hanging from beneath his chest to just above the knees. The figure’s hands extend forward to support the underside of the divine Imhotep’s throne, with each finger individually rendered. The deity is seated on a decorated throne, with incised motifs on either side. A papyrus scroll rests in his lap, inscribed with hieroglyphs giving his name as ‘Imhotep’. Carved in the round, the piece includes an uninscribed dorsal pillar at the back. Minor scuffing and chips, the head of the deity broken off, the lower section of the statuette broken away, otherwise intact.

The term *theophorous*, meaning “god bearer” in Greek, refers to a type of sculpture in which the subject carries a small figure of a deity, symbolising the dedicant’s devotion to, or personal connection with, the god. The identity of the deity is confirmed by the hieroglyphic inscription on the papyrus scroll resting in his lap, with the text facing outward toward the viewer, as if the god is directly addressing the observer.

Imhotep was a prominent official during Egypt’s 3rd Dynasty of the Old Kingdom, who was posthumously deified and worshipped from the Late Period onwards, approximately two millennia after his death. Indeed, Imhotep and his mother Kheredu-anekh, were the only non-royal individuals from ancient Egypt to be deified. In his lifetime, he served as a distinguished scholar, vizier to King Djoser, priest of Ptah, high priest of the sun god Ra, and is believed to have been the architect behind Djoser’s Step Pyramid at Saqqara, the first pyramid constructed in Egypt. Revered as a patron of medicine, writing, and scholarship, Imhotep was commonly depicted as a scribe, shown with a skull-cap or shaven head, and holding a papyrus scroll. This sculpture likely served as a votive offering in a temple or sanctuary dedicated to the god.

For an explanation of the Brummer collection see the last two paragraphs on page 97



Greek black-figure amphora with Herakles and Geryon
Athens, c.500 BC, attributed to the Leagros Group
Terracotta
Height: 26.7cm

Provenance

Holger Termer, Hamburg, Germany; acquired in 1978
Dr P. Conradty, Nuremberg, Germany
Isolde Conradty, Nuremberg, Germany; by descent from the above

Published

E. Simon et al., *Mythen und Menschen, Griechische Vasenmalerei aus einer Deutschen Privatsammlung* (Mainz, 1997), no.16

Description

Decorated with the tenth labour of Herakles: the theft of the cattle of Geryon. The body is painted in an extremely rare style wherein there is no subsidiary decoration at the sides of the vase, so that the story can be viewed as a continuous frieze. The hero is shown seated on a rocky outcrop, wearing his lion-skin and carrying a club and bow. Flanking him are five cattle with white-painted horns, behind which the triple-bodied Geryon advances, his fatally wounded herdsman Eurytion and twin-headed dog Orthus (Cerberus’s brother) prostrate at his feet. A female figure, most likely Athena, faces the monstrous being, her arms upraised to halt his advance. The neck is decorated with linked palmettes. ‘Collection number 63’ in black ink to the base. Chip on the lip but otherwise intact.

Although represented on some seventy vases, examples with this subject come on the market very rarely. Geryon was the son of Chrysaor and Callirrhoe. Chrysaor had sprung from the body of the Gorgon Medusa after Perseus beheaded her, and Callirrhoe was the daughter of two Titans, Oceanus and Tethys. Such parentage explains his monstrous physiognomy. Whilst on his way to the lair of Geryon, on the mythical island Erythia, Herakles formed the Gates which bear his name, now the Straits of Gibraltar. Having killed Orthus and Eurytion with his club, and Geryon with his bow and arrows, Herakles found that getting the cattle back to King Eurystheus was in fact the most difficult part of the Task. At one point, one of the bulls escaped in Sicily and swam to the mainland. The native word for bull was ‘italus’, and so the country to which it swam came to be named after the bull, and was called Italy.



Greek black glaze kylix,
Athens, c.450-400 BC
Terracotta
Height: 4.2cm, width between handles: 19.3cm

Provenance

R.S.L. collection, London, UK; acquired prior to 1999
Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Publications

Robin Symes Ltd, *A Memorial Exhibition for Christos Michailidis 1945-1999* (New York, 1999), no.25

Description

Stemless kylix with incised decoration on tondo showing a caricature of a male with enormous head, short, receding hair, scrubby beard, prominent up-tilted nose, raised right hand, a spear cradled in his left, and an oversize phallus, a Greek inscription written backwards reads AKRISIOS. A border of key pattern and three sets of groups of four dots surrounds the figure, a central dot and ring to the reserved underside. Recomposed, some misfiring to the handles and to a section of the bowl’s exterior.

Though the cup is of typical form, the decoration is exceptionally rare.

Akrisios, a legendary king of Argos, was the father of Danaë and grandfather of the hero Perseus. Forewarned by a prophecy that his grandson would one day cause his death, he attempted to prevent it, but fate prevailed. Years later, Perseus unintentionally killed him during a discus-throwing contest. Akrisios was the son of Abas and Aglaia and the twin brother of Proetus.



Greek red-figure amphora
Apulia, c.330-320 BC, attributed
to the Ganymede Painter (Trendall)
Terracotta
Height: 81.5cm

Provenance

Sotheby’s, London, UK, *Antiquities*, 13th July 1987, no.304
André Emmerich Gallery, New York, USA; likely acquired
from the above, stock number GR 322
Sotheby’s, New York, USA, *Antiquities*, 14th December
1994, lot 117
Royal Athena Galleries, New York, USA
Private collection, Chiswick, London, UK; acquired from the
above, 1998

Published

Sotheby’s, London, UK, *Ancient Glass, Ancient Silver and
Jewellery, Middle Eastern, Egyptian, Greek, Etruscan and
Roman Antiquities also Art Reference Books*, 13th July 1987,
no.304
André Emmerich Gallery, New York, USA, *Classical
Antiquities (Cat. 1988-9)*, no.XIII
A.D. Trendall and Alexander Cambitoglou, *Second
Supplement to the Red-Figured Vases of Apulia*, Part II
(London, 1992), p.245, no.16al
Sotheby’s, New York, USA, *Important Classical, Egyptian, and
Western Asiatic Antiquities and Islamic Works of Art*, 14th
December 1994, lot 117

Comparanda

For a discussion on the Ganymede Painter see A.D. Trendall,
The Red-Figured Vases of Apulia (Oxford, 1982), pp.793-
798, for his amphorae see *ibid.*, p.798 nos.13-16, and for
the decoration of a warrior within a naiskos and flanked by
two female figures see *ibid.*, pl.296.1

Description

Large amphora with elongated neck and handles, and a tall
foot. The body is painted with the figure of a young, nude
warrior seated within an Ionic naiskos. His shield rests against
his throne, two spears cradled in the left arm, his plumed
Chalcidian helmet in his right hand, an Oscan helmet
hanging from the lintel above. The naiskos is flanked by
outward-facing seated ladies each holding a phiale, whilst a
hydria rests on the dotted ground-lines below. On the reverse

is a stele draped with a sash, flanked on the left by a chiton-
clad lady holding a fan and wreath, a sash in the field, and on
the right a similarly clad lady holding a casket and garland of
flowers, rosettes in her right hand and a shield in her left.
Details in both scenes are enlivened with added white, red and
golden brown. The shading of the objects, particularly the
shield and bronze vessels, gives them a substantial sense of
three-dimensionality. The subsidiary decoration is elaborate
and expertly executed, with large scrolling palmettes, bands
of added white tendrils, and elegant tongues running the
length of the neck. Both handles broken and reattached with
some repainting, the foot broken and reattached with
restoration and repainting, the mouth likewise. Some light
retouching to losses mostly affecting areas of white and the
shading to the two bronze hydria.

This is a particularly good example by this prolific painter
whose actual name is unknown, yet whose work displays
consistent stylistic features that point to a distinct artistic
personality. Trendall designated him the Ganymede Painter,
after a depiction of Ganymede with a swan painted on the
neck of a volute krater. He worked closely with the Patera
Painter and decorated both large- and small-scale vessels.
On larger vases, he favoured funerary themes with ambitious
compositions, particularly in naiskos scenes, which he often
enriched with numerous objects and occasionally horses in
addition to the principal figure. He also executed finely
rendered floral motifs on the necks of volute kraters and
made extensive use of added colour. A large number of vases
have been attributed to him on stylistic grounds.



Greek handle from a large hydria
c.450-420 BC
Bronze
Dimensions: 13 x 11.4cm

Provenance

Humfry Payne (1902-1936), UK
Dilys Powell C.B.E, (1901-1995), UK; London, UK; by descent from the above, her husband.
Sotheby’s, London, UK, *Antiquities*, 10th-11th December 1992, lot 238
R.S.L. collection, London, UK; likely acquired from the above
Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Published

Sotheby’s, London, UK, *Antiquities*, 10th-11th December 1992, lot 238

Comparanda

M. Comstock and C.C. Vermeule, *Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts Boston* (Boston, 1971), cat.no.419, p.293
For the attachment plate see D.G. Mitten and S.F. Doeringer, eds, *Master Bronzes from the Classical World* (Cambridge, 1967), no.108, pp.108-109 and for the smooth handle see *ibid.*, no.109

Description

The smooth, vertical handle’s lower attachment plate is decorated with a winged siren surmounting a palmette, with open-work volutes stretching from the palmette to the up-raised wings. The upper plate composed of a plain oval. Small dents to the edges of the attachment plates, a loss to one volute above the palmette.

A hydria was a vase used for carrying water. The two lateral handles were used to lift the vessel, and the single vertical handle was for pouring. In antiquity it was considered barbaric to drink wine neat, and so water was poured from a hydria into a krater, where it was mixed with wine (and sometimes added herbs or spices), before being served.

Sirens, were mythological creatures that took the form of a female head on the body of a bird. They were figures through

which the Greeks explored the notions of knowledge, persuasion, death, and self-control. The avian aspect of the siren emphasized its connection to song, voice, and the soul. As a whole, they embodied speech without ethical restraint; their song persuading without argument, bypassing all reason. The image of the siren, therefore, worked as a kind of mythological warning about persuasive speech that is not grounded in truth or responsibility to the community. It captured the fear that words could overpower people and lead them astray, instead of helping them understand.

Humfry Payne was considered the most outstanding Classical Archaeologist of his generation. He was Director of the British School of Archaeology, Athens, from 1929 until his tragic early death.

Dilys Powell was a formidable film critic writing for The Sunday Times for more than 50 years. She was also part of the group who helped found and establish independent commercial television in the UK.



Greek red-figure miniature lekythos
Athens, c.400 BC
Terracotta
Height: 9.5cm

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; collection no.218
In cursive text to the underside in pencil ‘19712’

Comparanda

Compare a larger variant *Corpus Vasorum Antiquorum*, Brussels 2 (Brussels, 1937), pl.82, no.3a

Description

Greek red-figure miniature lekythos with Eros and Aphrodite. Decorated with considerable use of added white and traces of relief slip. A seated woman gazes back over her shoulder at Eros who advances offering a goose. Palmettes and florals beneath the handle, bands of ovolo above and below the main composition. The underside decorated with a series of moulded concentric circles. Intact, the surface with several minor chips to the glaze.

On Greek vases, the goose is often used to show courtship and pursuit. When Eros is depicted chasing, holding, or riding a goose, it reflects how love was understood as a playful chase, sometimes involving resistance or hesitation. The goose’s struggle helps express the push and pull of attraction, showing love as an active pursuit rather than a finished act.

Bellon was a keen supporter of the arts throughout his life. He was an amateur archaeologist and amassed a vast collection of antiquities. He numbered among his friends artists such as Dutilleux, Corot and Daguerre.



Iberian votive figure of a priestess
c.5th-4th century BC
Bronze
Height: 7.5cm

Provenance

Part of a group of 200 bronze ex-votos discovered in a cave during mining excavations in the area of Despeñaperros, in the province of Jaén in south-east Spain during the first half of the 20th century, and taken from Spain shortly afterwards. Private collection, Belgium; sold through the below
Christie’s, London, UK, 10th December 1981, lot 26
Christie’s, London, UK, 10th December 1986, lot 50
Private collection, Melbourne, Australia; acquired from the above

Published

Christie’s, London, UK, *Fine Antiquities*, 10th December 1981, lot 26
Christie’s, London, UK, *Fine Antiquities*, 10th December 1986, lot 50

Comparanda

Compare Francisco Alvarez-Ossorio, *Catalogo de los Exvotos de Bronce, Ibéricos* (Madrid, 1941), pl.XV, no.85

Description

The priestess wears a tall headdress over straight hair that is worn above the shoulders, large circular earrings and an ankle-length v-neck garment belted at the waist. Her arms are held straight against her sides, fingers pressed against the outside of her thighs, her feet bare. The facial features are softly rendered, and show a narrow mouth with thin lips, a relatively wide nose and large, almond shaped eyes. Intact, the surface with a green patina.



Central Italian stamnos
Probably Faliscan, Capena c.630-600 BC
Buccheroid impasto
Height: 34cm

Provenance

Elie Borowski (1913-2003), Basel, Switzerland
Private collection, Belgium; acquired from the above, 1969
Private collection, Leuven, Belgium; by descent from the above, her uncle

Comparanda

Compare Bruce Gollan (trans.), *The Art of the Italic Peoples from 3000 to 300 BC* (Italy, 1993), p.202, no.102
John W. Hayes, *Etruscan and Italic Pottery in the Royal Ontario Museum: A Catalogue* (Toronto, 1985), pp.44-45, no.B22, and pp.49-50, no.B32
Also Jette Christiansen & Nora M. Petersen, *Catalogue Etruria II, Sculpture, Bronzes, Ceramics, Bucchero, Figure Decorated Ceramics, Complete Tomb Finds I. Tarquinia, II. Bologna, III. Cerveteri*, Ny Carlsberg Glyptotek (Copenhagen, 2017), pp.210-211, no.79

Description

The spherical body is decorated on both sides with an abstract depiction of a horse, the undulating bodies and limbs are fluidly incised onto the burnished brown-black surface, their elegant legs tapering to vestigial hooves. Their downward curving heads with circular eyes are replicated at the tips of their tails, giving the latter an anthropomorphic nature. In the field between the pair are two further mythical creatures, reminiscent of a seahorse or eel; they could be creatures of the sky, or simply animal-shaped clouds. The stamnos has a short upright neck and tilted, flat-topped rim. The two short, thick, round-sectioned handles are tilted upwards and widen at the junction with the belly. It has a spreading conical foot with two raised horizontal ribs. Recomposed from multiple fragments, with some insignificant lacunae made good, approximately half the foot restored, two Thermoluminescence test holes filled in.

This piece is typical of the end of the Orientalising period at Capena, central Italy. The style is characterised by its richness and its taste for fabulous creatures.



Large Etruscan votive phallus
Italy, 5th-4th century BC
Terracotta
Dimensions: 22 x 22.5 x 16.4cm

Provenance

Roger Peyrefitte (1907-2000), Paris, France
S. Nazariett, Switzerland; acquired from the above, 3rd March 1976
Art market, Switzerland
Private collection, Switzerland; acquired from the above, 1983

Comparanda

Compare Catherine Jones, *Sex or Symbol? Erotic Images of Greece and Rome* (London, 2002), p.58, no.43

Description

Monumental, and naturalistically moulded in micaceous clay to represent male genitalia. The surface covered in red paint, the reverse is unglazed and hollowed out. A section of the surface broken away at the upper left corner of the sculpture. A further loss on the underside of the penis that corresponds to a larger section which has been reattached, with hairline cracks that have been touched in, some incrustation and rootilation.

Whilst anatomical votive offerings, including genitalia, were common in Etruscan culture, the monumental scale of the present example is extremely rare, and to retain so much of the original red polychromy is also uncommon.

This votive terracotta representation of male genitalia, made from brownish, porous clay with gritty black impurities, likely originates from a votive deposit of a sanctuary in Etruria.

The tradition of crafting and dedicating anatomical votives was widespread in ancient Etruria and Latium, beginning in the 7th century BC and reaching peak popularity during the Hellenistic period. These offerings included a diverse array of body parts and internal organs. More than 300 sites in the Etrusco-Italic region have yielded such artefacts, suggesting their deep-rooted significance in religious practices.



Italo-Etruscan head of a goddess
1st half of 3rd century BC
Polychrome terracotta
Height: 18cm

Provenance

19th century collection; previously fitted on a 19th century red velvet-covered base
Butterfield & Butterfield, Los Angeles, USA, 19th-20th March 1990
Private collection, Beverly Hills, USA; acquired from the above

Published

Butterfield & Butterfield, Los Angeles, USA, *Deluxe Furniture & Design*, 19th-20th March 1990, lot 1929

Comparanda

The tool marks to the surface of the face are similar to those seen to the right cheek, eyebrows and across the bridge of the nose on the large terracotta head of Tinia, the Etruscan equivalent of Zeus, now in Munich Antikensammlungen, Germany, no.5520
There is a polychrome terracotta female head, now in the Walters Art Gallery, Baltimore, USA, accession number 48.310, which exhibits in its fluidity of modelling a strong similarity, especially in the hair, although the head is not completely finished in the round.

Description

An idealised head of a young woman, almost certainly a goddess, most likely Aphrodite, although Artemis, Demeter and Fortuna are possible candidates. Her head, on a long neck marked with the ‘lines of beauty’, is turned to her right in a distant, pensive gaze. The corners of her mouth, above a small, neat chin, are slightly downturned. A straight nose runs in an almost continuous line from her brow, and her large eyes, set beneath elongated curved eyebrows, are slightly upraised, the pupils incised. Her thick, wavy hair is centrally parted, falling around her ears, which have circular shield earrings, and down to her shoulders. She is crowned with a veil framing her face, arranged in vertical folds down the back, and held in place by a high diadem decorated with applied discs. Yellow ochre paint, overlaid with white, to her face, and a dark reddish brown is used for her hair and mantle with the headdress again painted in yellow. On her left shoulder the decoration to the neck of her gown can be seen.

A most beautiful rendering of a young woman. Unlike many Greek terracottas this is freely modelled by hand and not created from a mould. The incised strands of hair are particularly delightful, as is her aloof yet benign expression.

The head is solid, fully modelled in the round, and formed of a micaceous clay, typical of the surroundings of Rome, or the region of the so-called Colli Albani south of Rome with important sites such as Ardea, Lanuvium and Nemi, or - more probably - Southern Etruria, in the area reaching from Caere (Cerveteri) to Falerii (Civita Castellana, 60 km north of Rome). The surface has been smoothed and traces of closely spaced parallel lines show where it has been scraped by a lightly toothed comb whilst the clay was still damp.

This head likely belonged to a fully hand-made pedimental high relief from a small temple, possibly of a scene containing various gods.



Roman gaming counters
Probably Alexandria, c.1st century AD
Bone
Various diameters: 2.7-3.8cm

Provenance
Private collections from the late 19th or early 20th century
Private collection, Switzerland; acquired mainly from Coins and Antiquities, London, UK, prior to 1978

Comparanda
For examples of counters with portraits compare Susan Walker and Peter Higgs, *Cleopatra of Egypt* (London, 2001), pp.316-317, figs.327-333

Description
Seventeen bone disc-shaped tokens carved with scenes in low relief. The obverses show a variety of images including portraits, caricatures, deities, actors, buildings, a ship and a basket with pinecones. The reverses of thirteen counters are inscribed with Greek names and Roman numerals, whilst the others bear no inscription. The reverses also have collection labels, many dating back to the 19th century, and some more recent. General chips to edges in particular, four counters recomposed with some restoration.

This is an exceptional set of bone tokens, both in terms of size of the collection and the variety of iconography on display.

The function of these circular tokens has long been a subject for speculation, and they were favourite collectors' items in the 19th and the beginning of the 20th century. The prevailing modern opinion is that these tokens served as game counters or entrance tickets to the theatre or the games, as opposed to a function such as regulating the distribution of goods (grain etc.), or as money to the poorer members of the population. One theory, put forward by Susan Walker, states that the counters which were numbered on the reverse I-XV were used for a game that originated in post-Roman Alexandria, c.30 BC and were made until the reign of Nero (54-68 AD). These tokens have been found throughout the Roman Empire, all the way up to the Rhine frontier, however the rules of the game are still unknown. Even though the question of their actual purpose is not yet answered, they still constitute a fascinating aspect of the minor arts in the ancient world.



Roman pendant in the form of a legged phallus
1st-2nd century AD
Bronze
Height: 6.1cm

Provenance
Mr. M. Stevenson, Provence-Roussillon, France; acquired 1970s

Comparanda
See Catherine Jones, *Sex or Symbol?: Erotic Images of Greece and Rome* (London, 2002), p.72, no.55

Description
Fertility pendant modelled as an anthropomorphic, human-legged, erect phallus, with a suspension loop to the base of the shaft above the buttocks. Intact, a casting or pressure crack to the base of the loop.

In the Roman world, the phallus was commonly associated with good luck and served as a powerful symbol of fertility and of protection against malevolent forces, particularly the evil eye. Beyond simple wall carvings, more elaborate apotropaic devices, often crafted from bronze, and sometimes suspended with bells, were designed to hang in the open courtyards of houses. These mobiles, known as tintinnabula due to the tinkling sound of the bells, were animated by the wind and frequently featured phallic motifs.

Some of these phallic representations were rendered with wings and legs, transforming the organ into a creature-like form. This zoomorphic depiction may emphasize both the phallus's perceived autonomous vitality and its association with the untamed behaviours of certain animals.



Hellenistic statuette of a grotesque figure
c.3rd-2nd century BC
Bronze
Height: 11.9cm

Provenance

Julien Gréau (1810-1895), France
Hôtel Drouot, Paris, France, Collection Julien Gréau, 1st-9th June 1885, no.986
Galerie du Sycamore, Paris, France; acquired by March 1990
Monsieur N., France; acquired from the above, 1990

Published

Hôtel Drouot, Paris, France, *Collection Julien Gréau, Catalogue des Bronzes Antiques et des Objets D'Art du Moyen-Âge et de la Renaissance*, 1st-9th June 1885, no.986

Comparanda

Compare Salomon Reinach, *Répertoire de la Statuaire Grecque et Romaine, Tome IV* (Paris, 1910), p.353, no.7 and also an example from the Brummer Collection, sold through Sotheby's, London, UK, *Antiquities*, 2nd July 1996, lot 139

Description

The hunchbacked figure is captured mid-dance, balancing on his right leg with the left crossed over it, his face with refined and attractive features. His phallus comically oversized and tucked downwards between his legs. His head turns sharply to the left, crowned with a delicate wreath of flowers. His eyes, inlaid with silver and pierced with holes for the pupils, lend a vivid, animated quality to his expression. The sculptor has carefully rendered his thin, awkward limbs and exaggerated chest and back, underscoring his physical deformity. Both hands are raised and pierced, indicating they once held objects, traces of which remain in the right hand. As confirmed by the illustration in the old Gréau sale catalogue, these remnants suggest he was playing an instrument while dancing. The bronze has a casting flaw or old mounting hole to the bottom. There is a pierced hole to the top of the spine. The whole proper left foot and ankle has been made-up in modern times.

At least two other extremely similar bronzes have appeared on the market in the 20th century, though none are as fine or in such good condition as the present example. However, they indicate that this image was clearly a specific genre, and

must have represented something rather particular, the exact meaning of which has now been lost.

In Hellenistic bronze art, such depictions of grotesque and comic figures marked a departure from the classical ideals of beauty. These exaggerated, expressive, and often deformed characters challenged aesthetic norms. Frequently misshapen or caricatured, they introduced an unsettling yet compelling presence. The laughter they evoked went beyond simple amusement, for it held an apotropaic function, intended to ward off evil. In this context, the grotesques, with their distorted and often repulsive features, served as protective forces. By provoking laughter, these figures helped viewers confront and dispel fears of the unknown, the ugly, or the malevolent.

Julien Gréau (1810–1895) was a French collector with a wide-ranging interest in art and antiquities, particularly drawn to ancient objects. He had a penchant for building collections and then selling them to start new ones. Among the many types of artifacts he collected were coins, bronzes, and terracottas. His most significant focus, however, was ancient glass, ultimately assembling a collection of around 5,000 glass pieces, approximately 1,000 of which were intact. He also gathered a substantial number of Roman and Gaulish pottery items. Gréau's collection was eventually purchased by J. Pierpont Morgan and entered the Pierpont Morgan Museum's holdings as part of Morgan's 1917 donation. The collection is documented in a catalogue composed of a text volume and five folio volumes of illustrations.



Julien Gréau Collection, Drouot, 1885



Roman figurine of Silenus
c.2nd century AD
Bronze, with lead
Height: 6.3cm

Provenance

George Zacos (1911-1983), Istanbul, Turkey
Nicole and Jean-Michel Thierry, France; acquired from the above, August 1956, according to an old collection note which can now be found at the Institut National de l'Histoire de l'Art, Paris, France

Comparanda

For an example of a weight in the form of a squatting Silenus, much like the present example, compare Heinz Menzel, *Die römischen Bronzen aus Deutschland. Band. II: Trier.* (Mainz am Rhein, 1966), no.176
For an example of a small bronze Silenus, of the same genre but stylistically different, compare Harvard Museum, object number 2000.180

Description

A small figurine of the god Silenus, cast in bronze and lead-filled, a cavity at the top of the head likely indicating where a suspension loop has broken away. The deity is nude and squats with his knees raised high and set apart, exposing his genitals. He is wearing a diadem across his brow enlivened by small bunches of grapes or ivy berries, over which is an animal skin, the legs of which he grasps; the hooves dangling over his rotund belly, the short tail upraised at the base at the back. His characterful face, with snub nose, moustaches curling down either side of his mouth and a shovel-like beard, would have been enlivened by inlaid pupils, probably originally set in niello. The figurine is on an integral circular base, and most likely acted as a weight. Unrestored, the patina worn in some areas.



Roman statuette of Jupiter
c.1st-2nd century AD
Gilt bronze
Height: 17.8cm

Provenance

R.S.L. collection, London, UK; acquired prior to 2000
Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare an example in *Lexicon Iconographicum Mythologiae Classicae, VIII* (Zurich, 1997), p.227, Zeus 127j and p.274, Iuppiter 83 and 85, the latter two being a closer parallel in particular with the treatment of the hair.

Description

Solid cast bronze statuette of Jupiter (Zeus to the Greeks), with remains of gilding, which would have covered his whole body, and been a highly suitable decorative embellishment for the supreme deity, shining in the light. The king of the gods is shown nude, open-toed sandals protect his feet, a thunderbolt in his relaxed right hand, a simple fillet bound around his head. Jupiter's body is lithe and muscular, showing the strength of an older man, his iliac crest pronounced. His open mouth is framed by a thick moustache and a beard of curling locks, thick curly hair creates a border around the top of his head, his eye with two incised dots for the pupils. The left arm was perhaps separately cast as there is no hole where the arm is now missing. Restoration to the torso.

This type is a copy of the colossal bronze statue of Zeus by Myron, which once stood with the statues of Athena and Herakles in a Heraion on Samos, and was transferred to Rome by Anthony in the 1st century BC, and later set up in a small temple on the Capitoline Hill by Augustus. In this type, the left, bent arm (missing in the present example) would have held a sceptre, and a himation would have been draped over the shoulder..



Roman sculptural dagger hilt showing Achilles and the vanquished Hector
Gaul, c.1st-2nd century AD
Bronze inlaid with copper and silver
Height: 12cm

Provenance

Spink & Son, Ltd, London, UK
Private collection, UK; acquired from the above in the 1960s-1970s

Comparanda

Sculptural, decorative hilts such as this are known, but we have been unable to find any of such high quality as the present example. For the genre compare Laure de Chavagnac and Benoît Mille (eds.), *Nouveaux regards sur le Trésor des bronzes de Bavay* (2019), p.110, no.5, and also Heinz Menzel, *Die römischen Bronzen aus Deutschland i speyer* (Mainz am Rhein, 1960), no.41-44. For a small-scale bronze of Mercury, made in the same style also with inlaid silver eyes, compare Laure de Chavagnac and Benoît Mille (eds.), *Nouveaux regards sur le Trésor des bronzes de Bavay* (2019), p.136, no.1

For the imagery compare a Roman mosaic showing Achilles dragging Hector behind his chariot, from the Vigna Brancadoro on the Via Tiburtina in Rome, and now on show in the, Aldobrandini Wedding Room, Vatican Museum, Rome, Italy.

Description

The sculptural group shows the mythical warrior Achilles lifting his vanquished enemy, Prince Hector of Troy, feet first. His right leg steps forwards, a short sword held at waist-height, whilst his gaze turns to the left. He wears a crested anthropomorphic helmet high on his head, showing his thick, short cropped curling hair. The cuirass is moulded with strong musculature, a triple layered kilt stops above his knees, open toed, fur lined boots rising up his calves. Silver inlay has been used for his eyes and to decorate the circular shield that he holds in his left hand and uses to help secure the feet of his vanquished enemy. Inlay, perhaps of copper and one other metal, has now turned green and red, and was used to decorate the shield, his cuirass and kilt, the sword strap that is secured over his right shoulder, and the central section of the dagger's blade. The inlay was also used to highlight the slash in the vanquished's neck, indicating

blood which has run down onto his own cuirass. Indeed, it should be noted that in the Iliad the fatal blow to Hector was Achilles' spear to his throat. Hector hangs lifeless, his eyes shut, his wrist through the strap at the back of his circular shield. Achilles stands on a hollowed-out pedestal which once acted as a socket for the blade. Intact. A smooth green patina to most of the bronze, the inlays clearly visible, a couple of small nicks show the brighter metal beneath, a minuscule casting fault at the bottom front of the base.

In Homer's *Iliad*, Achilles slayed Hector outside Troy's walls to avenge the death of his dear companion Patroclus. After pursuing Hector around the city, Achilles finally faced him in one-on-one combat and killed him, bringing down Troy's strongest warrior. Consumed by grief and fury, Achilles fastened Hector's body to his chariot by his ankles, and dragged it across the battlefield and around the city walls for several days, though the gods preserved his body.

Although there is no obvious attachment for the tang of the blade, the overall shape of the work, the circular aperture at the neck of Hector, and the narrow base with hollow area for another object to be inserted would support the theory that this group represents a sword hilt.

An alternative interpretation for the scene has been that the main figure shows Mars Ultor 'the Avenger', but this is much less likely.



Roman oil lamp in the form of a sleeping hound
c.1st century AD
Bronze
Length: 9.9cm

Provenance

V. Rosenbaum, Ascona, Switzerland
Toufique Arakji, London, UK; acquired from the above in 1971
Private collection V.A., Vienna, Austria; acquired from the above
9th September 1983
Private collection, London, UK; acquired from the above

Comparanda

For an almost identical design compare D.M. Bailey, *A Catalogue of the Lamps in the British Museum, Volume IV: Lamps of Metal and Stone, and Lampstands* (London: British Museum Press, 1996), p.63, no.Q3595
Also compare M. Comstock and C. Vermeule, *Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts* (Boston, 1971), p.347, no.487

Description

This rare and highly sculptural lamp form, showing a dog curled up with its head resting on its front paws, features a three-line inscription on the underside of the wick projection, with the middle line possibly identifying the maker as Apollodos. The motif of a sleeping dog, popular in Roman decorative art, symbolised loyalty, reliability, and domestic guardianship. The expression on the dog’s face, the naturalistic curl of its body, the collar, the character of the eyes, the finely detailed paws, and the stippled texture of the fur are all rendered with notable skill. The wick projection flares outwards creating concave straight sides, the base is circular and raised on a foot, an air hole around which the body of the dog is curled. The handle, originally cast separately and soldered to the main body, is now missing, leaving a hole at the back where it was attached.

A close comparison can be made with a lamp in the British Museum, which depicts a collared mastiff or hunting hound resting on its paws, and is said to have come from Crete. Another closely related lamp in the Museum of Fine Arts, Boston, USA, shows a greyhound curled up with a puppy, and is said to originate from Alexandria.



Roman cornice fragment
c.1st-2nd century AD
Marble
Dimensions: 25 x 64 x 24.5cm

Provenance

Private collection, Spain; acquired in Seville, 10th October 1966
Galerie Piatti, Paris, France

Comparanda

Compare Thorston Opper, *Hadrian: Empire and Conflict* (London, 2008), fig.204

Description

A projecting triangular cornice section, originally forming part of a building’s entablature. The main face features four decorative registers: the lowest is rough-hewn, followed by a band of egg-and-dart ornamentation. Above this, a single step leads to a row of acanthus leaf carvings, topped by a register of arches. Finally, separated by two steps, the uppermost register displays a lamb’s tongue motif. The sides and back remain rough-hewn, while the lower edge is partially finished and polished. Some small chips and modern losses.





Pitt Rivers, Volume 3



Roman memorial tablet
Cyprus, c.1st-2nd century AD
Marble
Dimensions: 16.2 x 24.6cm

Provenance

Edwin Henry Lawrence (1819-1891) , London, UK
His Sale; Sotheby, Wilkinson and Hodge, London, UK,
25th-27th April 1892, lot 405
Lt. Gen. A.H.L.F. Pitt Rivers (1827-1900), UK; acquired
from the above
Christie’s, London, UK, *Fine Antiquities*, 10th July 1991,
lot 202
R.S.L. collection, London, UK; acquired prior to 2000
*Accompanied by letters from the relevant Greek and Italian
authorities renouncing any current or future claim over this piece.*

Exhibited

Pitt Rivers Museum, Farnham, Dorset, UK, in drawer under
Case 10 of Room 4, deposited 30th June 1892

Published

Sotheby, Wilkinson and Hodge, London, UK, *Catalogue of
Cypriote Antiquities, called the Lawrence-Cesnola Collection,
The Property of the Late Edwin Henry Lawrence, Esq. F.S.A.,*
25th-27th April 1892, lot 405
*Catalogue of objects collected by General Pitt Rivers from
1891 to 1896*, Volume 3, p.818
Christie’s, London, UK, *Fine Antiquities*, 10th July 1991,
lot 202

Comparanda

Compare an example on show in the Metropolitan Museum
of Art, New York, USA, object number 74.51.2436, also
from Cyprus and the Cesnola Collection

Description

Marble tablet with three lines of Greek inscription reading:
“Farewell, best Euphranor”.
Transcription: ΕΥΦΡΑΝΩΡ ΧΡΗCΤΕ ΧΑΙΡΕ.
Euphranor is a male name, *khreste* means ‘best’ (goes with
Euphranor, who is being addressed), *khaire* means ‘farewell’.
Intact, a few old losses to the sides, a c.3cm crack runs up
from the bottom and a short crack runs from the top.

Roman cinerarium
c.2nd-3rd century AD
Marble
Dimensions: 49.2 x 35.1 x 29cm

Provenance

From an 18th century European collection, based on the
old restoration
R.S.L. collection, London, UK; acquired prior to 2000
*Accompanied by letters from the relevant Greek and Italian
authorities renouncing any current or future claim over this piece.*

Comparanda

For an example of a cinerary urn showing a couple in an
open doorway compare Jan Stubbe Østergaard, *Catalogue
Imperial Rome I*, Ny Carlsberg Glyptotek (Carlsberg, 1996),
pp.62-63, no.62

Description

Cinerarium carved from white marble, showing two draped
male figures in a scene of final farewell, standing by a pair
of open doors. Above them, a central plaque is uninscribed,
and is surmounted by a frieze of animals, probably panthers
and antelopes, emerging from scrolling acanthus leaves and
engaging in a fight in the centre. The front vertical corners
carved to resemble a pair of elaborate candelabra rising in
multiple stages from foliate buds set in gadrooned urns, and
surmounted by square burners from which flames rise on
both the left and right sides, a branched olive tree is carved
in shallow relief, filling most of the space, the back kept
plain. Two sections of the proper right and back reattached,
a hole drilled at the base of the interior, three square holes
cut into the back and a series of holes around the rim, four
for the original lid and two, both containing the remains of
iron pins, for the restored lid, not shown.

The open doors are a rare feature. The open doorway motif
has been interpreted by some as the doorway to the
underworld, and by others as the door to the tomb. Either
way, it acted as a symbol of the transition from life to death.



Fragments from a Roman Nereid sarcophagus

c.190-200 AD

Marble

Eleven fragments, the largest: 35 x 90 x 9cm

Provenance

Thomas Coke, 1st Earl of Leicester (1697-1759), Holkham Hall, Norfolk, UK; acquired Rome, Italy, 11th September 1716, thence by descent
At one time restored by Matthew Brettingham the Elder (1699-1769), who is recorded as having been paid for this service on 31st December 1748

Exhibited

Norwich Castle Museum, UK, ‘Norfolk and the Grand Tour’, 5th October-24th November 1985, p.38

Published

Holkham Archives F/TC 4 (Account book of Thomas Coke’s expenses on his Grand Tour, 1712-1718), p.167
Holkham Archives F/TC 5 (Account book of Thomas Coke’s expenses on his Grand Tour, 1716-1718), p.253
M. Brettingham, *The Plans, Elevations and Sections, of Holkham in Norfolk, the Seat of the late Earl of Leicester* (London, 1773), p.20
C.C. Vermeule, ‘Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain’, *AJA*, vol.59, April 1955, p.136
A. Moore, *Norfolk and the Grand Tour* (exhibition cat.), Castle Museum, Norwich, 1985, p.38
E. Angelicoussis, *The Holkham Collection of Classical Sculptures* (Mainz, 2001), no.52
Forschungsarchiv für antike Plastik 979/13; 2665/12-22
Arachne ID 1067632

Thomas Coke, 1st Earl of Leicester is recorded purchasing these fragments, together with a portrait of Marcus Aurelius, in Rome on 11th September 1716 for 65 crowns. Coke’s Grand Tour was one of the longest recorded, lasting 6 years from 1712-1718, during which he kept meticulous accounts. On his return he built Holkham Hall, where these sarcophagus fragments remained until 2024.

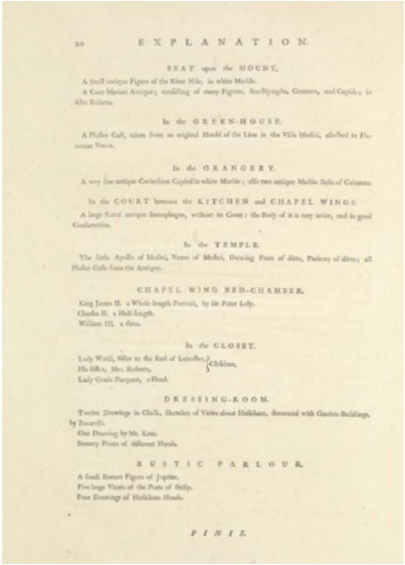
Comparanda

Compare Michael Padgett, *Roman Sculpture in the Art Museum Princeton University* (Princeton, 2001), pp.157- 160, no.44

Description

Fragments from a single sarcophagus, showing a marine procession (thiasos) of Nereids, Erotes, sea creatures, and the upper part of a naked male torso and head. Undulating waves decorate the bottom sections of the relief whilst the projecting border is unadorned. The individual fragments include an Eros astride a dolphin brandishing a whip or a switch, another playing the lyre, and a flying eros tugging at the reigns of a hippocampus whilst another paws at its forequarters. Other fragments include a female hand proffering a scallop shell, a male head with luxurious curly hair and beard, and elegant female figures, identified as Nereids (daughters of the marine deities Nereus and Doris), shed of the thick drapery that rests nearby, one of which has a mantle draped over the lower part of her body as she stretches out upon the back of a hippocampus (fish-tailed horse), and another is shown from the back whilst she dips her feet in the sea whilst riding an ichthyocentaurus (fish-tailed centaur). This sarcophagus likely comes from mainland Italy, and probably from Rome, where it was purchased.

The thiasos was the most popular theme for sarcophagi of the period, with over 400 known examples. This sepulchral context was evocative of a happy and content afterlife.



Brettingham, 1773



Roman life-size torso of a youth
c.2nd century AD
Marble
Height: 97cm

Provenance
Armando Pacifici, Il Faunetto, Via Margutta, 90, Rome, Italy;
as presumed by his notes on the back of an image from 1972
Private collection, Japan; acquired prior to 1973 likely from
the above, thence by descent
On the back of an image of the torso, dated 1972, is a
catalogue note by Dr German Hafner (1911-2008), from
the University of Mainz, Germany

Exhibited
‘Greek and Etruscan Arts’, Tokyo, Japan, 1973

Published
German Hafner, ed., *Greek and Etruscan Arts*, exhibition
catalogue (Tokyo, 1973), no.87
Ernst Berger, ‘Zum von Plinius (N. H. 34,55) überlieferten
‘Nudus talo incessens’ des Polyklet’, *Antike Kunst*, Vol.21
(1978), p.55f, note 8
Ernst Berger, ed., *Antike Kunstwerke aus der Sammlung
Ludwig*, Vol.3 (Mainz, 1990), p.144, Beilage 17C, 3-4;
where the footnote to the images states “photographs provided
to me by T. Fujita”

Comparanda
Compare the “Dresden Boy” in the Staatliche Kunstsammlungen
Dresden, Germany, inventory number Hm 088
See another example of the type in Mette Moltesen, *Ny
Carlsberg Glyptotek, Catalogue Imperial Rome II Statues*
(Copenhagen, 2002), no.53

Description
The young male is shown as an athlete, nude, and standing
contrapposto with his weight on his right leg, his left bent
at the knee. His body is idealised, with the softness of youth
overlying perfect musculature, a strong iliac crest rises to a
narrow waist, and defined pectorals animate his upper torso.
His back is well-muscled, and he has pronounced buttocks.
Both arms are lowered, though now broken away at the
biceps and missing, and the remains of puntelli on both
hips indicate where they would have been supported. The

musculature of his neck shows that his head, now missing,
was turned to his left. The left leg is broken below the knee,
the right at mid-thigh. Scattered encrustation and rootilation
to the surface, particularly around the pubic area, in other
areas, notably the shoulder-blades, the original polish can be
seen. The piece is broken and now repaired in a line running
through the proper right thigh, running up through the left
side of the groin, and at the back through the right buttock,
and up to below the ribs. Some areas of fill to the break,
more particularly above the left buttock, and three gouges
across the shoulders at the back also filled and made good.

This torso is a Roman marble copy of a Greek bronze
originally created by Polykleitos in 430-420 BC. The type
is known as the Dresden Boy (or Dresdner Knabe), after the
Roman copy now in Dresden, Germany.



Two sections of Roman mosaic with geometric pelta pattern
England, Hampshire, c.360 AD
Stone and terracotta tesserae
Height: 125cm, length: 442cm

Provenance

Sir William Cory (1857-1933); discovered in 1872 beneath a field on his estate at Fullerton in Hampshire and installed in Fullerton Manor when it was built in 1906
Private collection, Fullerton, UK; removed from the Manor in 2023

Published

A watercolour by Dr David S. Neal made in 1964 is now in the British Museum, London, UK, Registration number 1992,0602.31, published in D.S. Neal and S.R. Cosh, *Roman Mosaics of Britain, Vol.III, South-East Britain* (London, 2009), fig.125, p.177
Anne Rainey, *Mosaics in Roman Britain* (Bath, 1973), pp.79-80, SU 3740 f

Comparanda

A large mosaic showing Mars, from the same villa, is now in Andover Museum, UK. An information board there shows the original layout of the mosaics within the villa.
For another example of this pelta design from Scampton villa, Lincolnshire, UK and the Hinton St Mary mosaic, Dorset, UK, see Anthony Beeson, *Mosaics in Roman Britain* (Stroud, 2022), p.54 and p.69

Description

Two sections of mosaic from the corridor of a Roman villa composed of tesserae from red brick and local black and white stone, forming a pelta pattern with cross points. The simple rectangular panels have a white matrix and are covered in the geometric design, a black border to the top and bottom; one section is slightly wider than the other, suggesting they were from two separate areas of the corridor from which they came.

When Britain was part of the Roman Empire, from mid 1st-early 5th century AD, lavish villas and vast farming estates were dotted all over the land, particularly in southern England. The Roman villa at Fullerton was built on a river that made it an ideal site for a mill.

There is evidence of a very successful business here, and some time around the year 360 AD the owners built a luxurious villa facing the river. They decorated the walls with brightly coloured frescoes and the floors with colourful mosaics. Most of these had geometric patterns, with the main room being dominated by the Mars mosaic that now resides in Andover museum.

At the time the mosaic was being created, Rome’s influence in Britain was nearing its end. In just twenty years, c.380 AD, the mill appears to have stopped working and within a few decades the site was abandoned.

The Roman Villa had an Iron Age predecessor, in the form of an enclosure. Small ‘Celtic Fields’ have been found all over the area. The original location of the site has been excavated three times since its initial discovery. First when the floor was lifted in 1872, then again in the 1960s and finally in 2000 and 2001 by Barry Cunliffe as part of the Danebury Envrions Roman Program.



British spear head
Bronze Age, c.1200-900 BC
Bronze
Height: 21cm

Provenance
Found in East Anglia, UK, in the 1980s
Private collection, Hertfordshire, UK
Supplied with a UK export licence dated 21st January 2025

Comparanda
For similar bronze age spearheads, see Arthur MacGregor, ed., *Antiquities from Europe and the Near East in the Collection of the Lord McAlpine of West Green* (Oxford, 1987), Plate 10 and p.107, particularly no.11.45

Description
Narrow, leaf-shaped, pointed blade with rounded mid-rib, a lateral peg hole in the hollow socket used to fasten the spear head to the shaft. The central rib and socket have incised decoration: either side a double row of dots imitating the dagger shape; the socket with two bands formed of lines of stamped dots on either side of three incised concentric lines with an arched decorative motif between. Near the base are triangular fields filled with horizontal lines, finished with a simple singular line of dotted incisions. Intact.



Fragment from a Roman cameo vessel
c.mid 1st century AD
Glass
Dimensions: 3.7 x 6cm

Provenance
Various Properties; Sotheby's, London, UK, 8th July 1984
Sotheby's, London, UK, 16th-17th November 1987
R.S.L. collection, London, UK; acquired from the above, stock no. 87.197
Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Published
Sotheby's, London, UK, *Antiquities*, 8th July 1984, lot 44
Sotheby's, London, UK, *Ancient Glass*, 16th-17th November 1987, lot 24

Comparanda
Compare an example previously owned by Charles Ede which was once in the Sangiorgi Collection, and is now in in the Australian National University, Canberra, Australia, acquisition number 2001.02
For a discussion on glass cameo fragments see Chloe Zerwick, *A Short History of Glass* (Corning, 1980), p.26

Description
Fragment from a cameo glass vessel, the matrix in translucent cobalt blue, the raised relief decoration in opaque white showing a vine with two large leaves and a bunch of grapes, the details of the veining of the leaves and the serpentine branch are finely incised. A line incised to the interior, just below the rim, which has the remains of the handle. Some iridescence to the exterior, the white slightly degraded.

This fragment comes from the rim of a skyphos, the vine indicating that wine was contained within, part of the handle can be seen to the right side of the rim.



Roman patella cup
Early 1st century AD
Glass
Height: 4.3cm, diameter: 7.7cm

Provenance

Christie's, New York, USA, *Antiquities*, 9th December 1999
R.S.L. collection, London, UK; acquired from the above
Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Published

Christie's, New York, USA, *Antiquities*, 9th December 1999, lot 466

Comparanda

Compare Sidney M. Goldstein, *Pre-Roman and Early Roman Glass in The Corning Museum of Glass* (Corning, 1979), no.301

Description

Cast in opaque cornflower-blue glass, with a near-horizontal rim, the bowl formed of two convex curves, the tall, flaring foot is slightly concave on the underside. Intact, some iridescence particularly to the underside of the rim.



Pair of Greek ibex-headed earrings
c.4th-3rd century BC
Gold
Maximum drop: 3.8cm

Provenance

Coins and Antiquities Ltd, London, UK; undated catalogue (1975-1978), AN 819
Private collection, Europe; acquired from the above

Published

Coins and Antiquities Ltd, *Number 60* (London, undated), AN819

Comparanda

Compare a similar pair in the Victoria & Albert Museum, London, UK, accession number M.1029&A-1910

Description

The earrings are composed of twisted wire hoops, one end terminating in the head of a wild goat (ibex) with a sun-wheel motif on its forehead, the neck decorated with filigree. The other end tapering to a point which hooks through a small loop located underneath the goat's chin. The hollow eyes once held inlays (perhaps garnet, enamel or silver), one clasp loop on the chin of the animal lost, otherwise complete and in good condition. Modern gold hooks.

Depictions of women wearing similar earrings on terracotta figurines and bronze mirrors indicate that these earrings were typically worn with the head at the front but upside-down. They were worn as everyday adornment by the elites of society, and animal head terminals of goats, bulls, and lions were the most common motifs.



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